

CELEBRATING COMMEMORATION

by James Quay
Executive Director

The California Sesquicentennial is now underway. The weekend of January 24-25 saw ceremonies at Coloma, where gold was discovered, and at the Oakland Museum, where the "Gold Fever!" exhibit opened to the public. The Council's "Rediscovering California at 150" programs were part of the opening commemoration at Coloma and are now catching on throughout the state: Forty-nine "History Alive! Chautauqua" presentations have already been scheduled, reading and discussion groups are now underway, and two copies of our "Gold Fever!" traveling exhibit open in Eureka and Lompoc in May.

I'm also pleased to report that there is a strong interest in producing a series of six shows featuring History Alive! Chautauquans, to be broadcast on the state's PBS stations during 1999 and for possible distribution on video cassette to schools. We're gratified at the reception that the Council's programs have gotten – and we've only just begun.

Unlike most anniversaries, the California Sesquicentennial will play out over three years. What does the launching of the Sesquicentennial tell about what lies ahead? First, that planning and funding an event of this magnitude at a statewide level is difficult. In February, many newspapers ran stories of legislative criticism of the Sesquicentennial Commission and several ran editorials calling for change. The Commission is currently undergoing reorganization under the Secretary of State's office.



James Quay

Second, that Sesquicentennial activities are flourishing at the local level. More than 500 local events are now planned for the next three years. The Council developed its "Rediscovering California at 150" project to stimulate and to contribute to these local efforts. However the Sesquicentennial is faring at the state level, it is being enacted at the local level.

What will these local events be like? They include re-enactments, parades, festivals, and fairs, and in their way, they will look back at the Gold Rush era and honor its impact.

For its part, the Council has been careful to designate the Sesquicentennial as a commemoration, a "remembering together," and not a celebration. We've done so because we believe the Sesquicentennial is a time for *all* of us who live here to think about the founding events of the state and their significance to us, and not all of us have reason to

No one wants to celebrate the darker sides of the Gold Rush, but all of us should want to remember these events and ask what they mean for us today.

celebrate. Indeed, no one wants to celebrate the darker sides of the Gold Rush – the near-extinction of California Native peoples, for example – but all of us should want to remember these events and ask what they mean for us living in California today.

At the very first meeting of the official Sesquicentennial Commission two years ago, Commission Chair Kevin Starr said he hoped that the Sesquicentennial would provoke "a moral reading of California history." As I listened to some of the speakers who gathered at the National Gold Rush Symposium at the Oakland Museum the weekend of January 24-25, I was struck by how many struggled to make moral use of the history they were discussing. Some were skeptical of attempts to specify the consequences of the Gold Rush, while others were eager to find connections with the past, but all, it seemed, were trying to draw lessons.

One way in which the state's Sesquicentennial differs from the Centennial is its sensitivity to California's multicultural population. Fifty years ago, the state celebrated a story of the Gold Rush that hardly acknowledged the suffering of people for whom the Gold Rush brought disaster – Native Americans and Californios, to name only the most obvious. Today we commemorate the stories of the Gold Rush, many of them new. The old triumphalist history is no longer defensible, either academically or ethically. This older history is not being replaced because of "political correctness," it is being replaced because we know much that we did not know before and because we are obliged to acknowledge what we know.

I believe the state is taking real steps toward learning how to commemorate its past. Hopefully, we will learn more about the kinds of public gatherings and rituals that are appropriate and effective. And the very act of commemoration itself will be something to celebrate.

Rediscover California's Gold Rush-era History

In early May, the Council's "Gold Fever!" traveling exhibition about California's Gold Rush era opens in Eureka and Lompoc.

Over the next two-and-a-half years, the exhibit will visit nearly twenty additional communities (For more information, see page three).

More than fifty "History Alive! Chautauqua" performances have been scheduled throughout the state, with many more to come.

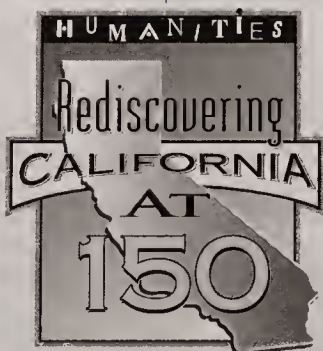
If you or your organization would

like to join the Council in exploring the history and continuing impacts of the Gold Rush and the events that led to

California's birth as a state, contact the Council office nearest you for more details.

To find out more about bringing a "History Alive! Chautauqua" to your community, call Joan Jasper, our History Alive! Chautauqua scheduler, at 888/543-4434.

We look forward to hearing from you.



The Sesquicentennial Project
OF THE
California Council
for the Humanities

Network

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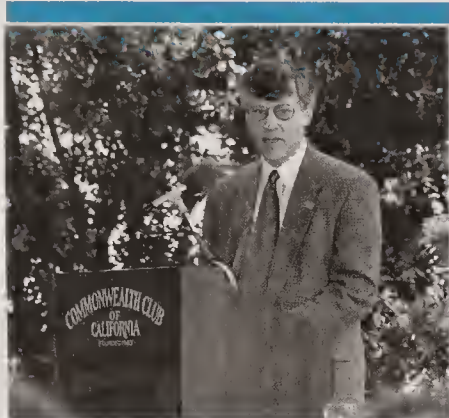
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A profile of philosopher Yoko Arisaka, the first in an occasional series about California humanities scholars.

The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

NEH CHAIRMAN WILLIAM FERRIS SPEAKS IN SAN FRANCISCO



William Ferris speaking in San Francisco. Photo by Paul Felder

On March 26, William Ferris, the new chairman of the National Endowment for the Humanities (NEH) came to San Francisco "to spread the word about the National Endowment for the Humanities – your National Endowment for the Humanities" and to outline proposed NEH themes and initiatives.

In an address to members of the Commonwealth Club of California and a national radio audience, Ferris said he had come on behalf of "a distinguished group of uncommon men and women: George Washington, Abraham Lincoln, Frederick Douglass, Sojourner Truth, Alice Paul, Susan B. Anthony, FDR, Eleanor Roosevelt and others," as well as "the scholars, writers, and teachers who keep America's stories alive. The National Endowment for the Humanities helps them keep the stories alive so that we can enjoy and learn from them, and our children can enjoy and learn from them."

"In 1965, Congress established the Endowment saying, 'Democracy demands wisdom and vision in its citizens.' That is a towering task. Wisdom. Vision. Democracy. At the Endowment we take our charge very seriously."

Wisdom and Vision for the Citizenry

"The National Endowment for the Humanities is a small, independent federal agency. Our budget request is only \$136 million for this

fiscal year. But our national impact far exceeds our size because of the importance of this work.

"For more than thirty-two years, NEH has fostered individual and institutional excellence – awarding grants to support vital work in America's schools, colleges, universities, libraries, museums, archives, public television and radio stations and other cultural institutions. The humanities help strengthen and sustain the cultural and civic character of this nation. The humanities offer wisdom and vision to our citizens."

As an example, Ferris cited the documentary films of Ken Burns. "NEH funds helped launch the career of Ken Burns and made possible the tremendous success of *The Civil War*, *Baseball*, and *The West*. The Endowment helped Burns in many ways. Let me quote him as he says, 'Without doubt, my series on the Civil War could not have been made without the National Endowment for the Humanities. The Endowment not only provided one of the project's grants thereby attracting other funders, it also helped restore the archival photographs we would use in telling our story. I am extremely grateful for all of those things.'"

Ferris acknowledged that not all filmmakers need the NEH imprimatur, "but they do need our help. My guess is that everyone in this room has seen a Steven Spielberg film. Spielberg certainly doesn't need Endowment money to make a film, but he can benefit from our help. Spielberg called *Amistad* "perhaps my most important film ever." For his most important film ever, Spielberg could call on the kinds of scholarly resources funded by NEH. Howard Jones' *Mutiny on the Amistad*, a historical analysis of this incident, was made possible in part by a summer stipend awarded to Jones by NEH."

"Works supported by the Endowment's Research and Education Division have, over the years, garnered more than five hundred nationally recognized awards, including nine Pulitzer Prizes,

eight Bancroft Prizes, and six National Book Awards," Ferris added.

Ferris also pointed to the Endowment's recent support for Information-Age technologies. A project at the Ancient Biblical Manuscript Center in Claremont, California, for example, is using infrared digital imaging techniques to read and disseminate the texts of the Dead Sea Scrolls. And EdSITEment, an NEH-sponsored educational website, averages more than 20,000 user sessions per month. Through these and similar programs, Ferris said, "The Endowment provides enrichment for students of all ages."

New Theme and Initiative

In the coming years, Ferris said, the NEH theme will be "Rediscovering America: The Humanities and the Millennium." A special new project, *My History is America's History*, will encourage Americans to learn about their family's history and "relate that history to the broader sweep of American and world history. It will make them better citizens, and that's part of our job."

Ferris concluded his remarks by briefly describing his proposal for creating a Regional Center for

Wisdom. Vision. Democracy. At the Endowment we take our charge very seriously.

and its regional centers will consider non-mainstream cultures and culture-bearers as clients as well.

"Absolutely," Ferris said. "Native Americans and all people – whether they are here physically or are part of history – are part of the voices that we will seek to preserve and celebrate. With the use of technology and scholarship, these regional centers will allow you to access the history of Native Americans and other groups throughout the nation. We are here to celebrate America, and that means all America, with a capital 'A.'"

In response to a question about funding for the humanities, Ferris said, "It is a tragedy. We are the most powerful, the most wealthy nation in the world, with educational institutions second to none,



Ferris' remarks were followed by a question and answer session conducted by California Supreme Court Justice Ming Chin, president of the Commonwealth Club. Photo by Paul Felder.

Rediscovering America in every region of the country – "a center which will support scholarship and research, preservation, education and public programs. The centers will preserve and disseminate the unique heritage of each region. They will serve as a new platform of learning, regional in nature, but national in scope."

Ferris plans to fund these centers with \$5 million for fiscal year 1999 and build a strong, self-sustaining public-private partnership to make these regional centers "cultural hubs for each of our nation's distinctive regions, each with a mission of broadening public awareness of, access to, and participation in, the humanities."

In the question and answer session, Ferris was asked if NEH

and we are not tending to business. And if we do not, we will suffer the consequences. We have an opportunity. The millennium is a watershed moment. If we wish to do so, we can move ahead with adequate funding. But at this point it is tragically under-funded."

Editor's Note: Transcripts and audiotapes of William Ferris' March 26 speech in San Francisco are available from the Commonwealth Club (415/597-6700).



Connie Shapiro, Commonwealth Club Program Committee Chair, James Quay, CCH Executive Director, and William Ferris. Photo by Paul Felder.

A California Story

Fred Korematsu and Executive Order 9066

Oakland native Fred Korematsu was working as a welder in East Bay shipyards when President Franklin Delano Roosevelt signed Executive Order 9066, the now-infamous World War II directive that ordered 120,000 people of Japanese ancestry into internment camps in 1942. Against the advice of family and friends, the 22-year-old Korematsu, a Castlemont High School graduate, refused to heed the order. Arrested and convicted of a felony for defying the order, he was sent to a camp in Topaz, Utah, and placed on five years probation.

It took four decades and the quiet dedication of Korematsu and his legal team, but a San Francisco federal judge finally overturned Korematsu's conviction in 1983. Citing government documents, the court said that Justice Department officials knew that the Japanese Americans posed no threat during World War II. The ruling paved the way for those victimized by the internment order to receive compensation.

This past January, President Clinton presented Korematsu with the Presidential Medal of Freedom, the nation's highest civilian honor.

Medal of Freedom award added a significant chapter to Korematsu's life and the White House ceremony had to be filmed. The film will be screened in San Francisco at a Smithsonian Institution meeting, and will be added to both the permanent and traveling versions of the Smithsonian's "A More Perfect Union" exhibition.

"Without the initial grant from the California Council for the Humanities and the considerable legitimacy a start-up grant from CCH gave us," said Eric Fournier, the film's producer, "this documentary wouldn't have gotten off the

ground."

Fournier, of San Francisco, said that what attracted him to the project were the multiple contradictions and ironies surrounding Korematsu's plight. Paradoxically, it was Korematsu's unassuming character, Fournier firmly believes, which helped shape one of the 20th century's most enduring legal and ethical legacies. "Fred was this ordinary guy, he wasn't an attorney or a civil libertarian," and yet, Fournier said, Korematsu "became caught up in the jurisprudence of our time and helped to affect it in some profound way."

Korematsu always felt fully integrated in American society during the years leading up to World War II, Fournier said. "He was dating a white woman, all of his friends were white.... Before Pearl Harbor, Fred and his friends even went down to enlist. Fred had a draft card, classified as A-1," Fournier said. "After Pearl Harbor, he was reclassified as an enemy alien."

Korematsu's refusal to be seen as anything other than as an American came at a tremendous personal cost. "By resisting, he was seen as a pariah even in his own community," Fournier said, which makes Korematsu's story even more ironic. The ultimate and certainly most redeeming irony, Fournier said, "is that Fred is now a hero to his community."

— By Richard Khavkine

ABOUT THE PHOTO:

President Clinton presents Fred Korematsu with a Presidential Medal of Freedom during a ceremony at the White House Thursday, Jan. 15. Korematsu's legal challenges to civilian exclusion orders during World War II helped spur the redress movement for Japanese Americans. (AP photo by Dennis Cook, courtesy of Fournier Films.)



Paradoxically, it was
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ethical legacies.

Korematsu to civil rights heroes such as Rosa Parks and John Brown.

In June 1991, the Council awarded a team of local filmmakers a \$10,000 grant to document Korematsu's life.

The film, in the final phases of post-production, was slated to premiere in February, but the

How to Catch "GOLD FEVER!"

"The Old World seemed faded and chaotic, and the New World appeared bright with limitless prospects and promise. The world stage was set. At that very moment, California offered a destination, an irresistible temptation. A golden carrot was dangled in front of the world's now. California Gold...free for the taking!"

— "News of the World" from the "Gold Fever!" Traveling Exhibition

"While the gold rush and its masses of foreigners quickly overwhelmed the north, Los Angeles and much of Southern California generally held to its Mexican culture and traditions. The voracious appetites of miners created a cattle boom which sustained the southern California ranching economy for nearly a decade. But Los Angeles was at a crossroads...."

— "Los Angeles" from the "Gold Fever!" Traveling Exhibition

"California was literally in a state of confusion in 1849. The Californios were no longer in control, but the Americans seemed only interested in mining. Who was in charge of this madness? ... The frustration of miners led to increasing social tensions, frequently focused along ethnic lines. Mexicans, Californios, Indians, African Americans and Chinese were convenient targets. Soon anyone who did not speak English was suspect, and subject to hostility. The guarantee of "equal protection under the law" evidently did not apply to everyone."

— "Law & Order & Justice for Few" from the "Gold Fever!" Traveling Exhibition

Gold Fever. It brought wealth to some, disease and disaster to others. It uncovered the best and the worst in its participants. It raged across the continent and around the world, altered the physical and mental landscape of the era, and left behind thousands of stories, many of them unknown and untold until today.

The Council's "Gold Fever!" traveling exhibit tells California's Gold Rush stories — familiar and new — and explores the effects the events of 150 years ago continue to have on us today.

With photomurals, archeological artifacts, and video vignettes, the exhibit mines the state's remarkable treasury of Gold Rush-era

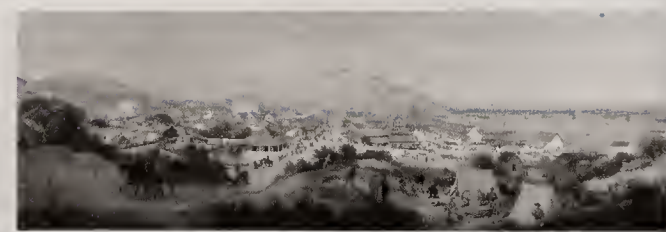
images, documents, and objects to present an astonishing portrait of early California.

A central piece of the Council's "Rediscovering California at 150" Sesquicentennial project, the exhibit is based on the Oakland Museum's major "Gold Fever!" exhibition. As it travels the state over the next three years, each host community will create additional exhibits and programs based on local stories from California's Gold Rush and early Statehood era.



"Hydraulic Mining, North Bloomfield, Nevada County, California," circa 1870. By Carleton E. Watkins. Collection of the California State Library, courtesy of the Oakland Museum of California

"Portrait of a Chinese Man," circa 1851. By Isaac Wallace Baker. The Oakland Museum of California.



"San Francisco in July, 1849." Oil on canvas by George Henry Burgess. The Oakland Museum of California.



"Lugo Family at Rancho in Bell, California, 1888." Collection of the Seaver Center for Western History Research, Los Angeles County Museum of Natural History, courtesy of the Oakland Museum of California.

Traveling Exhibit Schedule 1998 and Early 1999

May 8 - July 12, 1998
CARNEGIE MUSEUM
636 F Street
Eureka
707/442-0278

May 24 - July 5, 1998
LOMPOC MUSEUM
200 South H Street
Lompoc
805/736-3888

August 28 - October 25, 1998
NAPA VALLEY MUSEUM
55 President's Circle
Yountville
707/944-0900

September 6 - November 15, 1998
REDDING MUSEUM OF ART & HISTORY
56 Quartz Hill Road
Redding
916/243-8801

November 6, 1998 - January 8, 1999
SONOMA COUNTY MUSEUM
425 Seventh Street
Santa Rosa
707/579-1500

November 20, 1998 - January 17, 1999
TULARE HISTORICAL MUSEUM
444 West Tulare Avenue
Tulare
209/686-2074

January 19 - March 28, 1999
FRESNO CITY HALL
(Presented by Fresno City and County Historical Society)
209/441-0826

January 24 - April 11, 1999
CHICO MUSEUM
141 Salem Street
Chico
916/821-4336

HUMANITIES

SPRING Calendar

The public humanities programs listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at <http://www.calhum.org/calendar.html>.

EXHIBITS

Through May 15 "Photography and the Old West" is a CERA-sponsored exhibit of historical photographs by 19th and 20th century photographers, many of whom came west to record official government geographical explorations and, later, the development of the railroads and other commercial enterprises. Lompoc Museum, 200 South H Street, Lompoc. 805/736-3888.

Through May 19 "Stanislaus and Tuolumne Counties: 1848-1852" is an exhibit on the impact the discovery of gold had on the social, economic and environmental conditions of this area. Great Valley Museum, 1100 Stoddard Avenue, Modesto. 209/575-6196.

Through July 6 "Gum San: Land of the Golden Mountain" is a CERA-sponsored exhibit of artifacts, historical photos and other documents exploring the presence and importance of the Chinese in 19th-century California. Napa Valley Museum. 55 President's Circle, Yountville. 707/944-0500.

Through July 26 "Gold Fever! The Lure and Legacy of the California Gold Rush" is a multidisciplinary exhibition of more than 1,000 artifacts, a theatrical audio guide, film footage, and a reconstructed archeological dig that examines the explosive impact of the Gold Rush on California. Oakland Museum of California, 1000 Oak Street, Oakland. 510/238-2200.

May 1 - Sept. 1 The "Ocean Boulevard: Community Landscapes" exhibit examines the history of Long Beach's ocean-front boulevard. Historical Society of Long Beach, 418 Pine Avenue, Long Beach. 562/495-1210.



The Council's "Gold Fever!" traveling exhibit opens in Eureka and in Lompoc in May. The exhibit explores the untold stories of the Gold Rush and examines its continuing effects on life in California. "Miners Near Nevada City, 1852." From the California State Library collection, courtesy of the Oakland Museum of California.

May 8 - July 12 "Gold Fever!" Based on the major exhibit at the Oakland Museum, this Council-created traveling exhibit explores the California Gold Rush and its continuing impacts on the state and the nation. Carnegie Museum, 636 F Street, Eureka. 707/442-0278.

May 15 - Aug. 7 "Overland: The California Emigrant Trail of 1841-1870" is a CERA-sponsored exhibit of modern photos of the remnants of pioneer trails juxtaposed with excerpts from emigrants' diaries and reminiscences. Community Memorial Museum of Sutter County, 1333 Butte House Road, Yuba City. 916/741-7141.



Sphinx of the Valley by Andrew J. Russell (1830-1902) is part of the California Exhibition Resource Alliance (CERA)-sponsored "Photography and the Old West" exhibit, which will be in Lompoc and Yountville during the Spring. Photo courtesy of the Huntington Library and ExhibitsUSA.

May 20 - Aug. 15 "Photography and the Old West." The CERA-sponsored exhibit moves to the Napa Valley Museum (See above for description). 55 President's Circle, Yountville. 707/944-0500.

May 24 - July 5 "Gold Fever!" Based on the major exhibit at the Oakland Museum, this Council-created traveling exhibit explores the California Gold Rush and its continuing impacts on the state and the nation. Lompoc Museum, 200 South H Street, Lompoc. 805/736-3888.

June 6 - through Aug. "Pursuing New Frontiers: California Volunteers in the Spanish American War in the Philippines" is an exhibit exploring the war and its import for U.S. Filipino relations. Visitor's Center, Building 102, Presidio, San Francisco. 415/561-4323.

EVENTS

May 2 A "History Alive! Chautauqua in Whittier." Scholar/performer Roberto Garza portrays Pío Pico, the last Mexican governor of California. Pío Pico State Historic Park, 6003 Pioneer Blvd., Whittier. 562/695-1217.

May 3 A "History Alive! Chautauqua in Yountville." Scholar/performer Charlie Chin portrays Yee Fung Cheung, the renowned Gold Rush-era healer and herbalist. In conjunction with the CERA-sponsored "Gum San" exhibit. 2 p.m. Napa Valley Museum. 55 President's Circle, Yountville. 707/944-0500.

May 7 "Anthropology of the Kumeyaay" is a lecture and discussion about the Kumeyaay tribe of Southern California. 12:15 p.m. Phoebe Hearst Museum of Anthropology, Kroeber Hall, UC Berkeley. 510/643-6113.

May 7 The "Visualizing Eros: Asian Cinemas and Intercultural Flows" series continues with a screening of "Toc Storee" and "Fire," followed by a panel discussion. 7 p.m. Humanities Film & Video Center, University of California, Irvine. 714/824-5386.

May 8 The "Communicado: Real Poetry for Real People" series concludes with a talk by Megan Schoerke, assistant professor of poetry at San Francisco State University, about poet Marianne Moore. Small Press Traffic Literary Arts Center at New College, 766 Valencia Street, San Francisco. 415/437-3454.



Susheel Bibbs portrays Mary Ellen Pleasant in a CCH "History Alive! Chautauqua" held in conjunction with the opening of the "Gold Fever!" traveling exhibit in Eureka.

May 9 A "History Alive! Chautauqua in Eureka." Scholar/performer Susheel Bibbs portrays **Mary Ellen Pleasant**, who was born a slave and later became known as the Mother of Civil Rights in California." In conjunction with the "Gold Fever!" traveling exhibition. 7 p.m. Humboldt Arts Council, 636 F Street, Eureka. 707/442-0278.

May 9 "The Role of Music in the Labor Movement" examines the importance of folk songs in American labor history. 11 a.m. Los Angeles Maritime Museum, San Pedro. 310/831-2397.

May 12 "In the Shadows of the Old House" is a discussion with Darryl Wilson, Native American poet, scholar and activist, about growing up with one foot in the Indian world, the other in the Western world. 7 p.m. Marin Museum of the American Indian, 2200 Novato Blvd., Novato. 415/897-4064.

May 14 The "Visualizing Eros: Asian Cinemas and Intercultural Flows" series concludes. 2 p.m.. Cross-Cultural Center, UC Irvine. Screenings at the Humanities Film & Video Center, UC Irvine. 8 p.m. 714/824-5386.

May 14 & 15 A "History Alive! Chautauqua on Catalina Island." Scholar/performer Roberto Garza portrays **Pio Pico**, the last Mexican governor of California. Catalina Island Museum, Avalon. 310/510-2414.



Roberto Garza portrays Pio Pico in a CCH "History Alive! Chautauqua."

May 15 A "History Alive! Chautauqua in Lemon Grove." Scholar/performer Doris Dwyer portrays **Sarah Royce**, one of the few women forty-niners to write her vivid recollections of the overland journey to the gold fields. 7 p.m. Lemon Grove Historical Society. 619/462-6494.

May 16 "Redescubriendo Nuestra Historia II: Mexican Los Angeles-Civil Rights and the Politics of Identity," is an all-day conference and festival exploring Los Angeles' Mexican past and how the complex Mexican communities have shaped life in the city. El Pueblo de Los Angeles Historical Monument. Los Angeles. 213/628-7184.

May 16 The "Writings from an Extended Community" features writer, poet, and political activist **Dodici Azpadu**. Italian Community Center, 4332 Rodrigo Drive, San Diego. 619/229-9052.

May 17 "Handmaiden to Consumer Advocate: 150 Years of Nursing Progress" is a lecture with Bessie Marquis, RN., Ph.D. The program accompanies the "From Leeches to Lasers: Chico Area Medicine" exhibit, which explores the history of healing of the healing arts in Northern California. 3 p.m. Chico Museum, 2nd & Salem Streets. 916/891-4336.



Charlie Chin portrays Yee Fung Cheung in a CCH "History Alive! Chautauqua."

May 21 & 22 A "History Alive! Chautauqua in Santa Cruz." Scholar/performer Charlie Chin portrays **Yee Fung Cheung**, the renowned Gold Rush-era healer and herbalist. Santa Cruz Museum of Art & History. Contact Margo McBane at 408/469-4923 for more information.

May 23 "Searching for Your Family Roots: Japanese American Genealogy" is the final program in a series exploring family histories in the Japanese American community. Concord Japanese American Community Hall. Concord. 415/567-5006.

June 5 A "History Alive! Chautauqua in Oakland." Scholar/performer David Fenimore portrays **John Sutter**, whose dreams of an agricultural empire were destroyed when gold was discovered at his mill on the American River in 1848. In conjunction with the "Gold Fever!" exhibit. 7 p.m. Oakland Museum, 1000 Oak Street. 510/238-2200.

June 8 "We Were 49ers Too!" is a lecture about the women of the Gold Rush by JoAnn Levy, author of *They Saw the Elephant: Women in the California Gold Rush*. The program is held in conjunction with the "Gold Fever!" traveling exhibit. Lompoc Museum, 200 South H Street. 805/736-3888.

June 13 "Impact of the Gold Rush on California Indians from a Native American Perspective" is the first of two lecture/discussions offering alternative perspectives on the California Gold Rush. The second program is on July 11. California Indian Museum and Cultural Center, Building 102, Visitor's Center, Presidio, San Francisco. 415/561-3992.

June 16 "Deeper than Gold" features Brian Bibby, renowned scholar in Native American studies, discussing his new book on Native peoples of the Gold country. 7 p.m. Marin Museum of the American Indian, 2200 Novato Blvd, Novato. 415/897-4064.

June 20 The "From Leeches to Lasers: Chico Area Medicine" lecture program continues its exploration of the healing arts in Northern California. 3 p.m. Chico Museum, 2nd & Salem Streets. 916/891-4336.

July 11 A "History Alive! Chautauqua in San Francisco." Scholar/performer Jose Rivera portrays **José Jesus**, the leader of the Siakumne Yokuts who became known as "the Christian horse thief" in Gold Rush-era California. 2 p.m. California Indian Museum and Cultural Center, Building 102, Visitor's Center, Presidio, San Francisco. 415/561-3992.

July 18 "Healing in the Gold Rush," a "History Alive! Chautauqua in Oakland." Charlie Chin portrays **Yee Fung Cheung**, the renowned Gold Rush-era healer and herbalist, and Olga Loya portrays **Juana Briones**, who was among other things a midwife and healer. In conjunction with the "Gold Fever!" exhibit. 7 p.m. Oakland Museum, 1000 Oak Street. 510/238-2200.

July 24 A "History Alive! Chautauqua in Oakland." Scholar/performer Rhonnie Washington portrays **William Leidesdorff**, an African American who arrived in San Francisco in 1841 and became one of the city's most important businessmen. In conjunction with the "Gold Fever!" exhibit. 7 p.m. Oakland Museum, 1000 Oak Street. 510/238-2200.

July 30 -Aug. 2 "Green and Gold: California Environments - Memories and Visions" is a public environmental conference examining the changing relationship between nature and human commerce over the last 150 years in California. College Eight, UC Santa Cruz. 510/642-0326 and <http://www.cnr.berkeley.edu/departments/espm/env-hist/>.

Humanities News

Wells Fargo Bank Underwrites "Gold Fever!" Traveling Exhibit

Wells Fargo Bank has given the Council \$26,450 to underwrite the promotional and educational materials that will accompany the Council's "Gold Fever!" traveling exhibition. This generous gift will help promote the exhibit as it travels to more than twenty communities in California over the next three years, and additional communities in Oregon and Nevada in the near future. The gift also makes possible educational exhibit guides to assist museum-goers in learning more about Gold Rush-era California history.

Council Will Meet in Oakland in June

The California Council for the Humanities' quarterly meeting will be held at the Oakland Museum of California on Friday, June 5. The meeting begins at 9:30 a.m. For additional information, please contact the Council's San Francisco office at 415/391-1474.

Proposal-Writing Workshops Offered in Southern California

The Council has scheduled proposal-writing workshops for May, June and July. For workshops scheduled in August, see the Summer issue of this newsletter.

In San Diego:

Wednesday, June 3 Noon to 2 p.m.
Location TBA.
Call the San Diego office at the number below.

In Los Angeles and environs:

Friday, May 1 11 to 11:45 a.m.
Friday, May 1 4:10 p.m. to 5 p.m.
Living Roots Conference

Wednesday, May 6 6 p.m. to 8 p.m.
Old Courthouse Museum, Santa Ana

Monday, May 18 Time TBA
California African American Museum

Thursday, May 21 2 p.m. to 4 p.m.
CCH Office, L.A.

Friday, June 12 2 p.m. to 4 p.m.
CCH Office, L.A.

Tuesday, July 7 2:30 p.m. to 5 p.m.
Orange County Museum of Art, Newport Beach

Friday, July 31 2 p.m. to 4 p.m.
CCH Office, L.A.

The workshops are free but advance registration is required. Contact the Council office nearest you to register and confirm dates and locations (San Diego - 619/232-4020; Los Angeles - 213/623-5993). Please also request and read the current *Guide to the Grant Program* before attending the workshop.

Patrice Garrett Is the Council's "Rediscovering California at 150" Media Relations Specialist

Patrice Garrett, a freelance public relations consultant from Novato, has been hired as the Council's "Rediscovering California at 150" Media Relations Specialist. She will implement a statewide media campaign to promote the Council's "History Alive! Chautauqua" programs, "Gold Fever!" traveling exhibit, and other special programs related to the California Sesquicentennial. Garrett serves on the San Francisco Gold Rush Task Force and her other clients include such San Francisco-based organizations as the Anchorage. She holds a bachelors degree in communication from Kensington University in Glendale.

Internships Available

The Council has a number of internships available for humanities undergraduate, graduate and recently graduated students. These opportunities are available in all three of the Council's offices. To find out more, interested students should contact Amy Rouillard in San Diego (619/232-4020); Debra Colman or Felicia Kelley in Los Angeles (213/623-5993); or Alden Mudge in San Francisco (415/391-1474).

What They Are Thinking

A Humanities Profile

Name: Yoko Arisaka
Occupation: Philosopher
Vital statistics: Born Kamakura, Japan, July 1962; A.A. Studio Arts, Mira Costa College 1985; B.A. Philosophy, San Diego State University 1988; Ph.D. Philosophy, UC Riverside 1996. Currently Assistant Professor of Philosophy, University of San Francisco.



Most recent award: Research fellowship, Centre Nationale de Recherche Scientifique, France. June 1997. A prestigious grant from the French government. "I had seven months for my own work. It was one of the highlights of my life."

Most significant book: *Inward Morning* by Henry Bugbee. "It's a philosophical journey. He talks about 'concrete action making a difference.' You can act mindlessly or you can act in a way that demonstrates your sense of what is important. Since life is finite, every action has the potential to make a difference."

A passion for art: Studied painting and won the 1985 James Crumley Award in Art. "The politicization of art bothered me. I was told that to be successful I would have to paint in a certain style, know certain critics, have a gallery opening in New York or Chicago. It got to me. I had always been interested in philosophy and abstract ideas. I hoped that after I finished my degree I would get back to art. So far I have not been able to. It's my passion - temporarily suspended."

Why philosophy: "Philosophy opens a space to think about culture. It lets me think about what it means to be thoughtful. Not in some abstract sense and not in the sense of spewing meaningless questions. I'm interested in the kind of reflective thinking that is a mode of life that transforms itself."

Claiming oneself: "I like all the existentialists - Sartre, Dostoyevsky. Living in Japan was all about conformity, so I was shocked by the existentialists, who wrote about a radical break from everyday life. They were about an existential claiming of oneself. That was a shocking idea."

Current work: A book called *Philosophy and Imperialism: Asian Modernism in Prewar Japan*. "The book is an intellectual history with some analysis of how philosophical ideas infiltrated the political agenda. The Japanese adopted the language of Western universalism, which allowed them to say, 'Because we are equal, we should not be oppressed.' It was a reaction against Western imperialism, but they went on to say that Japan has its own unique force because Japan is not the West but is somehow able to participate in modern Western culture. That justified them in thinking the rest of Asia should emulate Japan. This was Japan's weird sense of destiny. It was all articulated in Japanese philosophy. The debate is whether Japanese philosophers encouraged or were complicit in this nationalist discourse or whether they were just validating the universalist discourse. The tension still exists today. A lot of Japanese would say that what Japan did was not really wrong because all it wanted to do was tell the West that it's monopolizing discourse was wrong. The critics, of whom I am one, say this is language that tries to escape from all responsibility. Even though the book is talking about the 1940s, it is very much about the attitude problem of Japan today. I believe it's important to understand how things happen, how these ideas get negotiated, so that we can look at Japan's situation today and correct it."

- INTERVIEW BY LOUISE HENNESSY

Membership and Development News

A TIME FOR THANKS...

The board and staff of the Council gratefully acknowledge the following organizations and individuals whose generosity over the past year has brought extraordinary public programs like:

CALIFORNIA HISTORY ALIVE! CHAUTAUQUA



Photo by Mike Blumensdorf

THE GOLD FEVER! TRAVELING EXHIBIT



Photo courtesy California State Library

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and MOTHEREAD



Photo by Kim Kulsh, courtesy Daily News

to growing audiences of Californians throughout the state.

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Julie Levak, Director of Development at 415/391-1474.

CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities council. It is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than a governmental agency.

From 1998 to 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California at 150" Sesquicentennial programs will include statewide chautauqua programs featuring in-person portrayals of major figures of the era; the creation of a Gold Rush anthology (published by Heyday Books) and statewide reading and discussion groups focusing on that anthology, a traveling Gold Rush museum exhibition with the Oakland Museum; and, a statewide conference focusing on key Sesquicentennial topics.

Council programs also include the California Exhibition Resources Alliance (CERA) which provides administrative support and a means for sharing exhibits among members of a network of smaller museums, and Matheread, a family reading program in Los Angeles.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

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NEXT PROPOSAL DEADLINE: October 1, 1998

Proposals must conform to the 1997-1999 *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

HUMANITIES

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